

## EDUCATOR GUIDE

Story Theme: Transplanting a Tradition  
Subject: Orquesta La Moderna Tradición  
Discipline: Music & Dance

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Members of Orquesta La Moderna Tradición rehearse for a performance. Still image from SPARK story, February 2004.

## SECTION I - OVERVIEW

### EPISODE THEME

Transplanting a Tradition

### SUBJECT

Orquesta La Moderna Tradición

### GRADE RANGES

K-12 & Post-secondary

### CURRICULUM CONNECTIONS

Music, Dance & Social Studies

### OBJECTIVES

Understand the development of personal works of art and their relationship to broader social themes and ideas, abstract concepts, and the history of music and dance

Develop basic listening and dancing skills

Develop written, listening, speaking and movement skills through looking at, creating and talking about art

Develop an expressive vocabulary with which to address personal and/or social themes and ideas

### STORY SYNOPSIS

Raised in Havana, Cuba, Roberto Borrell grew up immersed in the fertile Cuban music scene of the 1950s and 60s. Now in Oakland, his band, Orquesta La Moderna Tradición, is one of the only musical ensembles in the world dedicated exclusively to the performance of classic Cuban dance music, especially the passionate, inspiring grooves of danzón. In "Transplanting a Tradition," Spark follows Roberto Borrell's tireless efforts to keep the pure form of danzón alive.

### INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing

Teacher-guided instruction

Hands-on individual projects

Hands-on group projects

### INSTRUCTIONAL STRATEGIES (continued)

Critical reflection on personal expressions and how they are seen and received by others

### INSTRUCTIONAL OBJECTIVES

- To introduce students to traditional *son* and *danzon* music and dance
- To provide historical and social context for the understanding of these traditional music and dance forms
- To inspire students to listen and experiment with the *son* and *danzon* forms

### EQUIPMENT NEEDED

TV and SPARK story "*Danzón*" about Orquesta La Moderna Tradición on DVD or VHS and appropriate player

Computer with Internet access, navigation software, speakers and a sounds card, printer

Cassette player, CD player, or computer audio program

### MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers

Pencils, pens, and paper

### INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects

Interpersonal - awareness of others' feelings, emotions, goals, motivations

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations

Spatial - ability to manipulate and create mental images in order to solve problems

Logical-Mathematical - ability to detect patterns, reason deductively, think logically



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at [www.kqed.org/spark/education](http://www.kqed.org/spark/education)

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

*“My life is all about music and dance. It’s like I need to feed my soul and heart. Music is food for my soul, and dance is food for my body.” - Roberto Borrell*



Bandleader Roberto Borrell playing the conga drums in rehearsal with the Orquesta la Moderna Tradición in Oakland, California, May 2003. Still image from SPARK story [Transplanting a Tradition](#), July 2003.

In “Transplanting a Tradition” SPARK gets a look into the world of master percussionist, dancer, and bandleader Roberto Borrell as he brings his passion for Cuban music and dance to students and audiences.

Borrell grew up in the 1950s and 60s in Havana, Cuba, during the heyday of popular dance hall music, when orchestras and big-bands played all night performing a variety of genres. However, with the advent of the Cuban Revolution in 1959, many aspects of the culture in Cuba changed and it became an increasingly difficult environment for artists, especially those who refused to join the Communist party.

Although Borrell enjoyed a successful career first with the Conjunto Nacional de Cuba (National Dance Company of Cuba), and later directed his own dance.

### CONTENT OVERVIEW (continued)

company, eventually the political climate became unbearable. Like many other thousands of Cubans, he fled to the United States in 1980 where he has been teaching and performing ever since.

Upon relocating to the Bay Area, Borrell met violinist, composer and arranger Tregar Otton, and together in 1996 they founded Orquesta la Moderna Tradición, perhaps the only ensemble in the US that is dedicated to presenting traditional Cuban dance music. The Orquesta specializes in danzón, a slow, romantic style of music and dance that is the basis for many other Cuban styles, including the cha-cha-chá, danzón-cha, son, son-montuno and bolero.

An uncompromising traditionalist, Borrell maintains strong standards for his students, impressing on all the need to learn how to listen to the music and that if one learns the basics of danzón, one can learn any other dance. For Borrell the need to preserve the roots of Cuban music is crucial if it is to continue to grow and be experienced by future generations.

### THE BIG PICTURE

Danzón, one of Cuba's first unique dance/music genres has a long history that represents a fusion of African and European elements and provides the roots for many popular dance styles today.

After the Haitian revolution in the late 1700's, many Haitians and French colonists fled to Cuba. They brought with them the contradanza, an adapted form of European-based line dancing. Gradually, contradanza evolved into danza, the first partner dance, out of which the danzón emerged.

## THE BIG PICTURE (continued)

The first danzón was written by Miguel Failde, who premiered his composition Las Alturas de Simpson (Simpson Heights) in Matanzas, Cuba in 1879. Danzón music was initially written for brass bands that were popular at the time, but gradually the instrumentation changed to consist of violins, flute, piano, bass, pailas (drums many people call timbales) and güiro (a serrated gourd that is played by scraping). This instrumentation is referred to as a charanga orchestra and is still a popular type of ensemble today.

Danzón is an elegant slow dance, danced in a closed partner position common to European ballroom dances, and follows the formal rondo (A-B-A-C-A) structure of the music. The music begins with the A section; an introduction (four bars) and paseo (four bars) which is usually repeated. The A section is then followed by a B section, which is typically a 16-bar melody played by the violins. The A section then returns as an introduction and paseo again, which is repeated before a second melody is played, usually by the flute. The dancers do not dance during the A sections: they choose partners, stroll onto the dance floor, and begin to dance at precisely the same moment--when the fourth beat of the fourth bar of the paseo is played, characterized by a distinctive percussive pattern. Every time the introduction/paseo is repeated the dancers stop, chat, flirt, greet their friends, and start again, right on time as the paseo is completed.



Bandleader Robert Borrell and the Orquesta la Moderna Tradición performing in dress attire at Bimbo's 365 in San Francisco. Still image from SPARK story, July 2003.

One of the most unique and compelling characteristics of danzón is this intricate connection between the music and the dance, and between the musicians and the dancers. Following the musical structure and specific musical cues, dancers of classic danzón change their steps accordingly and move with musical phrases, at times allowing for some improvisation within the structure. This requires them to listen very closely to the music in order to hear an important cue, such as when to pause, when to make a big turn, or when the music is about to end.

With the rise of groups such as sextetos (sextets), septetos (septets) and later conjuntos (big bands), and their associated music--son and son-montuno--danzón orchestras had to adapt to the new demands of the dancers seeking innovations in the music and dance. While maintaining basic structural forms, bandleaders and composers began to incorporate elements from the son, an extremely popular dance that emerged from the eastern Oriente Province. These elements included completely different musical instruments, such as guitar, tres (a guitar-like instrument with three sets of doubled strings), bass, percussion (clave, maracas, and bongó), and vocals. By inserting a musical section from the son called an estribillo or montuno (a swinging section which consists of a repeated musical phrase) into the danzón, dancers were able to use more hip motion and to break apart from their closed position to include turns, making the dance more exciting.

Throughout the 1930s-50s innovations in the danzón such as these were made by fusing together different styles, by adding melodies excerpted from famous classical symphonic works, introducing the tumbadora (a drum in the conga family), introducing more syncopation in the piano lines, and by adding vocals. As a result, one can find fusions such as danzón-cha (a cha-cha-chá section was added to the danzón), and danzón-bolero, among others.

## THE BIG PICTURE (continued)

After the Cuban Revolution in 1959, the political and social climate in Cuba changed completely. Many artists had difficulty finding performance opportunities if they did not join the Communist Party. Many of the popular bands of the 1950s and 60s simply stopped performing. For the next 30 years, new generations of Cubans did not hear the classic Cuban music, opting instead to listen to American pop music. However, today there is renewed interest in this older form of music, and Cuban music such as danzón has become popular worldwide, with recordings being re-released both in Cuba and abroad. Even with this renewed interest in the Cuban music of early 1900s, the traditional form of danzón does not seem to be sharing this revival in Cuba. While it is still danced on a small, local level by older generations, the hope for survival of danzón lives in Mexico, where in the city of Veracruz there are bands playing live in the plazas for hundreds of dancing couples, young and old. And, in good form, the Mexicans have transformed danzón and made it their own, adding different traits, sounds, and moves unique to Mexico and its musical and dance traditions. Groups such as Orquesta la Moderna Tradición are foremost, and perhaps singular in their efforts to continue the legacy of danzón in its original and pure form.

## SECTION III – RESOURCES

### TEXTS

Ayala, Cristobal Diaz. [The Roots of Salsa: The History of Cuban Music](#). William Zinn, 2002.

Carpentier, Alejo. [Music in Cuba](#). University of Minnesota Press, 2002.

Orovió, Helio, [Diccionario de la Musica Cubana](#). Havana, Cuba: Editorial Letras Cubanas.

Ortiz, Fernando, [La Africana de la Musica Folklorica de Cuba](#), Habana, Cuba: Ediciones Cardenas y Cia.

Roberts, John Storm. [The Latin Tinge: The Impact of Latin American Music on the United States](#). Oxford University Press, 1999.

Roberts, John Storm. [Black Music of Two Worlds](#). New Britain, CT: Wadsworth Publishing, 1998.

### WEB SITES

AfroCuba on the Web - A website that focuses heavily on Cuban music and news, as well as issues of racial and cultural identity in these communities. - [www.afrocubaweb.com](http://www.afrocubaweb.com)

Arholie - Great music store dedicated to traditional arts, they have a solid collection of Cuban, Mexican and U.S. traditional music. - [www.arholie.com](http://www.arholie.com)

Cascada de Flores – Performance trio presenting folklorico songs, music, and dances of Mexico and Cuba. - <http://www.cascadadeflores.com>

Descarga - The Latin cyber superstore, including music, videos, texts, and much more. - <http://www.descarga.com>

### WEB SITES (continued)

Orquesta la Moderna Tradición – website for the Orquesta, including description of the group and their CDs, schedule of performances, contact information, listening music files, and a history of Cuban music. - <http://www.danzon.com>

### MEDIA

#### AUDIO:

[A Todos los Barrios \(The Complete Barrios\)](#). Arseño Rodríguez. BMG Music, 1974 & 1992.

[Danzonemos](#). Orquesta La Moderna Tradición. Candela – Tinder Records, 1998.

[Danzones de Ayer y de Hoy](#), Orquesta Aragon, Discuba, 1990.

[De Nuevo el Monarca](#), Antonio Arcaño y Sus Maravillas, EGREM, Cuba, re-mastered and released in 1993.

[Goza Conmigo](#). Orquesta La Moderna Tradición. Danzonemos Productions, 2000.

[Las Raices del Son \(The Roots of Son\)](#). Tumbao Cuban Classics, 1998.

[The Cuban Danzon, 1906-1029](#). Arhoolie Productions, 1998.

## MEDIA (continued)

### VIDEO:

Danzón (In Spanish with English subtitles). (VHS) Instructional dance video featuring María Rojo, Carmen Salinas. Directed by María Novaro. Columbia/Tristar Studios, 1991 & 1995.

Buena Vista Social Club. (VHS) A musical journey to Cuba with Ry Cooder as he and director Wim Wenders rediscover Cuban artists. Directed by Wim Wenders, 1999.

Lgrimas Negras (Black Tears). (VHS) Beautiful Dutch film similar to the Buena Vista Social Club, but without the American celebrities. Directed by Sonia Herman Dolz, 1998.

## BAY AREA FIELD TRIPS

Afro-Cuban Dance Classes with Roberto Borrell at the Mission Cultural Center. Saturdays at 3:00pm. Location: Mission Cultural Center, 2868 Mission Street, San Francisco. Web site: <http://www.missionculturalcenter.org>. Phone: 415.821.1155.

Classes at the Mission Cultural Center. The Mission Cultural Center for Lation Arts offers ongoing dance and music classes of all styles plus community events and gallery exhibits. Location: 2868 Mission Street (Right off 24<sup>th</sup> Street BART station), San Francisco. Web site: <http://www.missionculturalcenter.org>. Phone: 415.821.1155.

Popular Cuban Dance Classes with Roberto Borrell at Somarts. Wednesday evenings 6:00 – 10:00pm: 6:00pm Beginning Danzon, 7:30 Listening Class, 8:30pm Advanced Danzón. Location: Somarts, 9<sup>th</sup> and Brannan Streets, San Francisco. Web site (click on *Resources*, then *Classes*) – <http://www.somarts.org>. Phone: Call Roberto Borell for more information at 510.536.6395.

Rhythm and Motion Dance Center. Broad diversity of dance classes taught by highly qualified instructors, including many forms of Afro-Cuban dance as well as dance forms from other African Diaspora. Location: Rhythm and Motion Dance Center, 1133 Mission St. (between 7th and 8th) San Francisco. Web site: <http://www.rhythmandmotion.com>. Phone: 415.621.0643.

## SECTION IV – VOCABULARY

### DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

#### **Bar**

A unit of measure denoting length of a musical phrase. Each bar can be subdivided by an assigned number of beats, sometimes called a measure.

#### **Beat**

A unit of measure in rhythmic time. Music notation is expressed by a certain number of beats grouped together in a larger unit of time, called a bar or measure.

#### **Bolero**

An extremely popular music style played by duos and trios that is akin to the jazz ballad. The bolero emerged originally in Cuba in the 1800s from the trova (troubador) musical tradition. Later, it was adapted for larger ensembles and arranged for all kinds of ensembles, including charanga orchestras and big bands. The bolero is still highly popular throughout Latin America.

#### **Bongó**

A set of two different sized drums originated in Cuba that are placed between the knees and struck with the fingers. The bongó is a prominent feature in the dance music called son.

#### **Cha-cha-chá**

A dance/music style that came out of the son-montuno given the name cha-cha-chá to refer to the sound of the dancers' feet sliding across the floor when dancing. With this new name, composers such as Enrique Jorrín took the basic structure of the son-montuno (played by big bands) and arranged songs for a charanga orchestra to play. Cha-cha-chá was one of the most popular dance genres of the 1950s.

#### **Charanga**

A term used to describe the instrumentation of a particular kind of music ensemble. It denotes the use of strings (violins, sometimes viola, or cello too), flute, piano, bass, and percussion. This form of ensemble is highly popular today in Cuba and abroad.

#### **Clave**

A pair of wooden sticks struck together to create a rhythm. Also a term used to describe the actual rhythm produced that is the foundation of most Cuban music.

#### **Conjunto**

A term referring to a big band (larger than a septet, or 7-piece band) including more than one trumpet and sometimes a saxophone and a trombone.

#### **Contradanza**

A form of folk dancing in which couples are arranged in sets, or face one another in a line.

#### **Danzón**

One of Cuba's national dances, danzón was first codified in 1879. Characterized by being highly structured and elegant, danzón remained one of Cuba's most popular dances for 50 years.

#### **Estribillo**

A term used to describe the most exciting section of the dance music. It consists of a repeated musical phrase over which both vocalists and instrumentalists take solos. During this section, the dancers can break apart from their closed position to make turns, and spins, before returning to each other to end the song.

**Güiro**

An instrument made from a serrated gourd that is played by scraping the gourd with a stick to produce a percussive sound. The güiro is African and possibly indigenously Cuban in origin.

**Mambo**

A dance/music genre that was developed in the 1930s and is credited to its main innovators, *Antonio Arcaño y sus Maravillas* and Arsenio Rodríguez. The “nuevo ritmo,” or new syncopated rhythm that these musicians created was associated with a part of the music that Perez Prado later took and popularized, turning the one section into a complete song that had its own unique dance step.

**Maracas**

A small gourd filled with seeds or stones and shaken to create a rhythmic sound.

**Pailas**

A pair of drums descended from the tympani drums originally used by dance bands in the 1800's. Used by charanga orchestras and conjuntos alike, these drums are usually called “timbales” in the US. In Cuba, timbales are tympani drums.

**Partner Dancing**

A term used to describe dances with a partner, as opposed to a dance in a line with many people, or completely individual (solo) dancing.

**Salsa**

Literally “hot sauce” in Spanish, the term became a generalized label applied to Cuban dance music, especially the son and guaracha by New York musicians of the 1960s. Later, the commercial music industry picked up the term, particularly the Fania record label. Today, the term “salsa” applies to a hybrid dance form that is different from danzón.

**Son**

A music/dance genre developed around the turn of the 20<sup>th</sup> century in the eastern side of Cuba (the Oriente Province) in the poor Spanish and African communities. From the beginning, the son became one of the most exciting dances on the island. Initially played by musical trios and quartets, it quickly expanded to larger ensembles and often included guitar, tres, bass, percussion, trumpet, and two singers, each playing the clave and the maracas. The son is still very popular today in Cuba.

**Son-montuno**

A music/dance style that represents a further development of son to which an estribillo section was added, as well as a change in the dance step. This style was the official beginning of the cha-cha-chá, as dancers alternated back and forth between the basic dance step for son and the cha-cha-chá.

**Tumbadora**

A Cuban drum that is what many people in the US refer to as a “conga” drum. There are actually several Cuban drums that look very similar but have different names on account of their distinct pitches and the different roles they each play in traditional Afro-Cuban music. The tumbadora refers to a specific size drum that has a characteristic sound. The tumbadora is often played in conjuntos (big bands).

**Tres**

Literally the word “three” in Spanish, tres is also the name given to a small guitar of Cuban origin that has three sets of double strings (6 total).

## SECTION V – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

#### **Culture and Tradition**

Working in pairs, ask students to name traditions from their culture, such as dances, music, rituals, etc. They should explain these traditions to their partner and recall memories of celebrating such traditions with their family and friends. Invite each pair to focus their discussion by addressing the following questions.

- Is it important to preserve and continue these traditions, especially for those who no longer live in their countries of origin? Why?
- What traditional arts do they take part in currently in their homes and communities, if any?
- Do they foresee those traditions continuing or changing and in what ways?
- What is positive about changing and/or adapting traditions versus keeping them in their original forms?

Share and discuss responses with the whole group.

#### **Learning about Cuba**

Project a map of Cuba onto the wall in the classroom and locate Cuba in Central America. Ask students what they know about Cuba, including its location, culture, traditions, language, customs, food, climate, agriculture, etc., and write a list on the board.

- What assumptions do they have about the culture and its people?
- What do they know about Fidel Castro?
- Can they recall where their information comes from?
- Ask students if they have any relationship to Cuba or Cuban culture?

If there are students of Cuban descent in the classroom, invite them to share what they know about the culture and their experience. Propose a collaborative research project about Cuba, beginning in the 1700s and continuing to the present day.

#### **Learning about Cuba** (continued)

Assign different aspects of Cuba and Cuban culture to each group, including:

- agriculture and food
- dance and music
- language and writing
- politics
- geography and climate
- immigration and migration
- occupation and slavery

Challenge each group to assemble their research in different media, including audio, video, food, clothing, etc. Select a day for groups to present their research to the rest of the class.

Consider having one large visual diagram or map of Cuba to which each group can contribute the various images, symbols, or words that represent their findings (such as images of sugar cane for agriculture, or numbers for the degrees of the weather in different areas).

In the SPARK story about danzón, band founder and leader Roberto Borrell talks about his departure from Cuba in the 1980s. Encourage students to explore the political situation in Cuba in the 1980s and to develop a list of reasons as to why and how people like Roberto left the country. What changes did Fidel Castro put in place when he assumed leadership of the country? How is Cuba different today as a result of Castro's rule? Did it impact the cultural traditions of the country? Compare Castro's regime to the political and governmental structure in the US.

Ask students to write 1,000 words about contemporary Cuba. Invite students to discuss their ideas and impressions.

## Ethnomusicology Day in the Classroom

Play students music samples from different world music traditions, such as a danzón or son from Cuba, a blues tune from the southern United States, an Indian raga, an Irish ballad. Ask students to identify what characterizes each different traditional genre.

- Does the music have social meaning?
- What instruments are being played?
- In what language are they singing?
- Does it sound like a dance piece or a work for listening?

Once students have spent time becoming familiar with the different genres, play back the music and have them guess the countries of origin.

Working with this same idea, have a Cuban Music Quiz. Listen more closely to various Cuban music samples. Play pieces from different time periods, such as a danzón by Orquesta la Moderna Tradición in the style of the early 1900s (*El Bombín de Barretto* is a song on their first album), to a son by Septeto Habanero from 1920s, to a son-montuno from the 1940s by Conjunto Chappotin. Listen to the different instrumentation. Challenge students to distinguish and describe a charanga\_orchestra (Orquesta la Moderna Tradición) from a big-band (Chappotin) from a septeto (Septeto Habanero)?

Suggest that students begin their description of the musical styles using adjectives to differentiate one type from another, describing the tempo (speed), emotional quality, and phrasing.

Move on to listen to the instruments using a recording from the CD listed in the Resources section of this guide. Play a sample and ask students to identify the kinds of instruments they hear, and the roles they play. Begin by making a list of the different categories, such as a stringed instruments (guitar, tres, violin, cello or bass), percussive instruments (bongó, conga, maracas, clave, pailas), wind instruments (flute, trumpet or saxophone), and vocals (soprano, bass, tenor, or alto). What role do they seem to play in the overall composition? Who gets to take solos? Which instruments create the rhythmic foundation? Are there certain instruments that play only rhythm?

Are there certain instruments that play the melodies? Do the instruments call and answer each other with phrases or notes?

Review each question separately with the class, playing extracts from the CD again to illustrate each point.

### SPARKLERS:

- \* Examine the history of slavery and its impact on the music of different African Diasporas, such as the music from Brazil, Cuba, the US, or Jamaica, and explore how the music and dance of particular African cultures was reinterpreted by later generations in the New World.
- \* Consider the history of popular Cuban dance and the merging of European and African cultures to create danzón, son, and what people in the US call “salsa. Study the histories of tap-dance, swing, and hip hop and report on how African-American culture influenced the development of these popular styles in the US.

### RELATED STANDARDS

#### MUSIC

Grade 3

#### 1.0 ARTISTIC PERCEPTION

*Listen to, Analyze, and Describe Music*

1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

1.4 Identify visually and aurally the four families of orchestral instruments and male and female adult voices.

1.5 Describe the way in which sound is produced on various instruments.

Grade 5

#### 3.0 HISTORICAL & CULTURAL CONTEXT

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

Grade 7

#### 4.0 AESTHETIC VALUING

4.2 Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by oneself and others.

Grades 9-12 Advanced

#### 4.0 AESTHETIC VALUING

4.3 Compare and contrast the musical means used to create images or evoke feelings and emotions in works of music from various cultures.

## Danzón

Play the SPARK story a second time without sound and ask students to watch closely how the couples dance together in the class and concert scenes.

Invite students to provide a list of adjectives that describe the danzón seen on SPARK. They should then work in small groups and discuss danzón addressing the following points:

- Describe the values and/or attitudes of the culture that created such a dance.
- Compare danzón with dances they see today in movies and on television. What are the differences and similarities?
- What types of skills and abilities are needed to dance with a partner in this way?

Ask each group to share their thoughts and write a paragraph summarizing the discussion.

Broaden the inquiry by asking students how much they know about popular dances from around the world? Can they identify the difference between the mambo and danzón? How about a tango from a square dance? How about hip-hop from Afro-Cuban rumba? A minuet from a waltz? Partner dancing versus line dancing, closed or open positions, subtle or elegant versus energetic and polyrhythmic, sacred versus secular?

Assemble illustrations of different types of dances for individual dancing (hip-hop, contemporary dance), couple dances (such as the Charleston, danzón, the minuet, etc.), and group dances (such as reels, square dances, line dances, etc.) using video, movies, books, and the Internet. Choose one of each form of dance and talk as a group about the similarities and differences between them. In the couple dance how does the couple dance together? Do they hold hands? For how long? Are they apart? When? How do they hold each other?

Ask students what they can interpret about the different cultures based on the dances?

- What ideas are expressed in a dance?
- How do the music and the dance relate?
- How do the musicians and dancers communicate?
- What adjectives describe the dance?  
How does this relate to the culture and its values?

Ask students to write an 800-word essay about dance and its relationship to culture. They should refer back to the paragraph on danzón in this Guide.

Divide the class into 4 or more teams (or pairs). Challenge each team to create a series of movements of a dance (called a phrase) that they will perform for the other teams. For each team, make sure that each individual member of the team contributes to the phrase. Invite each team to perform their phrase for the other teams. After each team has performed their dance phrase, ask each team to pick a phrase created by another team from which they want to adapt a movement into their phrase. Give the team 4-5 minutes to incorporate the new movement into their own phrase. Invite each team to perform their adapted and expanded phrase. Continue in this additive method until each team has a complete dance consisting of multiple phrases.

### RELATED STANDARDS

#### DANCE

##### Grade 4

##### 4.0 AESTHETIC VALUING

###### *Description, Analysis, and Criticism of Dance*

- 4.1 Use dance vocabulary to describe unique characteristics of dances they have watched or performed from countries studied in the history social science curriculum (e.g., rhythms, spatial patterns, gestures, intent).

###### *Meaning and Impact of Dance*

- 4.3 Describe ways in which a dancer effectively communicates ideas and moods (strong technique, projection, and expression).

##### Grade 9-12 Proficient

##### 3.0 HISTORICAL AND CULTURAL CONTEXT

###### Understanding the Historical Contributions and Cultural Dimensions of Dance

###### *Development of Dance*

- 3.1 Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances.

- 3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

##### 4.0 AESTHETIC VALUING

###### *Meaning and Impact of Dance*

- 4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.

## SPARKLERS:

\* Interview parents, grandparents or someone in the community to learn from them what popular dances they danced when growing up. What made them popular? Are they still popular? Additional research about these dance forms from the Internet, books, and through interviews with other musicians, dancers, etc would offer a context for these interviews.

\* Many popular dances before the 1950s were partner dances, meaning that you held a partner in a closed position. Today, most dances are danced with some distance between couples or friends. Consider dances today and why they might be different or in some cases similar to the dances of parents and grandparents.

\* Using resources such as telephone directories, newspapers, fliers posted on bulletin boards etc, explore dance in the community and report back to the class what kind of opportunities there are for those interested in traditional dance and in what world dance genres?

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



Or see the full VAPA Standards at the California Department of Education Web site at <http://www.cde.ca.gov/ci/>.

## RELATED STANDARDS SOCIAL SCIENCES

### Grade 10

10.9 Students analyze the international developments in the post-World War II world.

3. Understand the importance of the Truman Doctrine and the Marshall Plan, which established the pattern for America's postwar policy of supplying economic and military aid to prevent the spread of Communism and the resulting economic and political competition in arenas such as Southeast Asia (i.e., the Korean War, Vietnam War), Cuba, and Africa.

### Grade 11

11.9 Students analyze U.S. foreign policy since World War II.

- 3 Trace the origins and geopolitical consequences (foreign and domestic) of the Cold War and containment policy, including the following:
  - The era of McCarthyism, instances of domestic Communism (e.g., Alger Hiss) and blacklisting
  - The Truman Doctrine
  - The Berlin Blockade
  - The Korean War
  - The Bay of Pigs invasion and the Cuban Missile Crisis

### Grade 12

12.7 Students analyze and compare the powers and procedures of the national, state, tribal, and local governments.

1. Understand the scope of presidential power and decision making through examination of case studies such as the Cuban Missile Crisis, passage of Great Society legislation, War Powers Act, Gulf War, and Bosnia.